

THE REVIEWING STAND

By Alexander Woolcott

PUNCH AND JUDY THEATRE—"PERSONS UNKNOWN," a play by Robert Housom.

Leaky Melodrama.

The new play "Persons Unknown," which is stopping for the nonce at the Punch and Judy Theatre, is one of those crime melodramas wherein the bungling police entertain suspicions and the audience—one of those preposterous plays that hold mysterious jewels, stolen Rembrandts, bogus butlers, false sons, murders and pistols, that hold everything, in fact, except water. They ought to be called comedies for that, but the specimen in question by Robert Housom is as leaky as a coddler.

For one thing, the plot hinges on the finding of a priceless and beautifully set star sapphire. It is found under the cushions of the davenport in the library in the East Sixty-third street home of Harry Sheridan, the morning after the body of Sheridan's murdered partner had been found on that very couch. When the police discover that this ring had been purchased by Sheridan himself a few days before as a present for his son they fairly bristle with accusations. What they would have done had there been a fourth act and they had had time to ferret out the fact that Sheridan had also purchased the davenport itself and indeed all the furnishings of his own library one can only faintly imagine.

Here, you see, is one of those inept plays that work themselves up into a considerable state of excitement over evidence that proves nothing. And even in the little things it has been carelessly put together. One would think that, on the eve of a New York production, as burned a child as Robert Housom would take the simple precaution to see that the details of his melodrama checked up with the ordinary processes of criminal jurisprudence in this city. Had this been done in this case, for instance, he would have avoided the mild ripple of astonishment produced in the audience last evening when, after a murder committed at 8:30 o'clock at night, the newspapers are out next morning with the Coroner's verdict.

The distinguishing feature of the sufficient cast was the presence of that excellent actor, John Milner, who appears to have stepped into the shoes of Claude Rains. He must have played that part before he deserted the cast on the road and hid him to California as leading woman for the lustrous Pola Negri.

There remains only one factor in the proceedings to mention. The precision and slightly additional audibility with which every opportunity was seized to mention the Fifth Avenue firm which had set the star sapphire quite upset the gravity of a too canny audience, recalling nothing so vividly as the old days when there used to be advertising cards on the theater curtain.

BRITISH KIND TO GORDON.

American Producer of "The Cat and the Canary" Welcomed.

Kilbourn Gordon, having regained his land legs and his land voice yesterday after debarking the Gordon family in a body from the Majestic on Tuesday, said that the visit to London, where he went to present "The Cat and the Canary," had shattered several of his pet illusions regarding Britshers, though he was not grieving particularly over their loss.

"In the first place," said Gordon, "I always understood that the English as a nation were demonstrative to the degree of frigidity. When I attended the first performance of 'The Cat and the Canary' at Portsmouth, two weeks ago, I had steeled myself to an evening of misery, firmly expecting that the mystery play would pass without the slightest sign of interest. To my astonishment I found that the situations produced the same excitement as here. 'Another illusion of mine that was shattered was to the effect that the English were slow in the matter of advertising. Before leaving New York I had sent ahead designs of the printing—billboards, etc.—which our firm was justly proud. Imagine my surprise when I found the billboards of England fairly shrieking the coming of our play. Gordon denied the report that he had acquired the monochrome habit, but admitted he had become a dabbler at the new English game of 'beaver.'"

WHERE TO DINE.

Cabanagh's
256-260 WEST 23D STREET
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SEA FOOD, STEAKS, "COPS"

HOTELS AND RESTAURANTS.

THE LANGDON—A East 56th St.
Right at Fifth Avenue
Desirable suites to rent,
any size, with or without
furnishings.
Restaurant a la Carte
EDMUND H. CHATILLON

MONTE CARLO
51st STREET at BROADWAY
PREMIERE
MONDAY EVE OCT. 30
presenting the
DOLLY SISTERS
INTERNATIONAL DANCERS
AFTER THEATRE
RESERVATIONS
CIRCLE 9071
PAUL SPECHT'S
ORCHESTRA

HOTEL MONTICELLO
35-37 WEST 64TH ST., NEW YORK.
BETWEEN BROADWAY AND CENTRAL PARK.
Stations—6th and 9th Ave. Elevated and Subway at 66th St.
CATERING QUIET FAMILY PATRONAGE. CLEAN—MODERN—NEWLY RENOVATED
25 NEW SINGLE ROOMS. For 1 For 2
Shower and Tub Baths \$2.50-\$3.00 \$3.50-\$4.00
Special Weekly and Monthly Rates for Business Men.
Parlor, Bedroom and Bath or 2 Bedrooms for 2, \$5 to \$6 day.
New Kitchen-Restaurant Club—Table D'Hôte a la Carte.
Telephone Columbus 1390. J. A. Jepson.

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60 West 68th St.
New Apartment Hotel
Attractive suites of 2 or 3
Rooms and Bath; furnished
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High Class Restaurant
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THE KNICKERBOCKER GRILL
B'way & 42d St.
NED WAYBURN
Presents
Winter Causeries
with the
Egyptian Princess
NYOTA-INYOKA
Also Mariel Stryker
and Others.
at Dinner and Supper.

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FELHAM PARKWAY
SAND MANAGEMENT
Belle Claire
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NEW YORK CITY
An apartment Hotel catering to patrons
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desirable furnished apartments by
the year or shorter period.
RESTAURANT A LA CARTE
A. R. SMITH, Prop.
Formerly of the St. Regis.

ELMWOOD HOTEL
AMERICAN PLAN.
East Orange, N. J., 20 minutes from
New York City, on D. L. & N. J. all
rooms with private baths, telephone
one block from station in residential
section; delightful climate; fine table.
Phone Orange 1461.

HOTEL NETHERLAND
5th Ave. at 50th St.
HOTEL BREITON HALL,
Broadway, 45-46 Sts.

PLAZA HAROLD LLOYD
Mgt. Evelyn Hopper. Mason & Hamilton Place.
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CANTOR TO GET \$45,000 FOR 9 DAYS' SERVICES

Rosenblatt Will Sing on High Holidays in Philadelphia.

Josef Rosenblatt, widely known cantor of the Temple Ohab Zedek in Harlem, has just signed a contract that is to bring him \$45,000 for nine days' work. He has arranged to sing in leading Jewish synagogues in Philadelphia on the three high holidays in 1923, 1924 and 1925. This means the two days' celebration of Rosh Hashona, or the Jewish New Year, and the Day of Atonement following. For his artistic services each day the cantor will receive \$5,000.

His son Samuel, speaking for the cantor at his home in Harlem last night, said this is by far the largest amount his father ever received for singing. He said the contract is with certain business men of Philadelphia who are working in connection with the Jewish churches where the cantor will sing.

Four years ago Cantor Rosenblatt was offered \$1,000 a performance with the Chicago Opera Company. Last year, his son said, he again declined for religious reasons an offer of \$3,000 a performance to sing the role of Eleazar in "La Juive" with the Chicago company. He has frequently been heard in concert here. While \$45,000 is a lot of money in any language, Cantor Rosenblatt's son called attention to the fact that he will be spread over three years and that there are eight little Rosenblatts to feed. Rosenblatt was born in Russia forty years ago. His parents emigrated early to Austria and there the boy Josef learned that he could sing. At eighteen he was engaged for a synagogue in Presburg. At twenty-four he accepted larger opportunities in Hamburg, and at thirty he came to New York. He has been the cantor of Ohab Zedek ever since.

CLEAR LASKY COMPANY.
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